**Middle Level English Language Arts (ELA)**

**Grade 8**

**A Model Genre Unit**

**Timeless Narratives of the First Nations and Greek Peoples**

**Unit Overview**

**Context:** Imaginative and Literary

**Timeline:** Approximately six weeks

Every culture has its stories. Long ago, before people invented writing, stories about important beliefs, deities, heroes, and experiences were told and retold. The best of these were passed by word-of-mouth from one generation to the next to form an important part of our heritage. Some early stories were told in the form of poems, others in the form of songs, and others in the form of what we now call tales or narratives.

Each of these stories has something important to tell and teach us. The main characters challenge us to explore the complexity and fragility of being human. They force us to examine our relationships with others and our environment, our many faces of virtue and our human failings. They force us to relate the values, behaviours, and attitudes of the characters in the narrative to our own personalities and our own lives. Many of the stories are tales that give us a window into the values, beliefs, and practices of people past and present.

These narratives not only teach and entertain but also make us think about the big questions regarding human nature and the meaning of life that have confronted humankind through the ages.

**Understanding:** Narratives from various cultures share a common focus, explore enduring themes, and reveal recurrent aspects of the human condition.

**Possible Questions for Deeper Understanding**

* What makes a “great” or important story?
* What do narratives teach us?
* What lessons can we learn about our selves and others through these stories?
* What lessons can we learn about human nature?
* How can stories from other places and times teach us about our environment?
* What lessons can we learn about the meaning of life?

**English Language Arts Goals and Outcomes Overview [Grade 8]**

**Comprehend and Respond (CR). Students will extend their abilities to view, listen to, read, comprehend, and respond to a range of contemporary and traditional grade-level texts from First Nations, Métis, and other cultures in a variety of forms (oral, print, and other texts) for a variety of purposes including for learning, interest, and enjoyment.**

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| **CR8.1** View, listen to, read, comprehend, and respond to a variety of texts that address identity (e.g., Becoming Myself), social responsibility (e.g., In Search of Justice), and efficacy (e.g., Building a Better World). |
| **CR8.2** Select and use appropriate strategies to construct meaning before (e.g., previewing and anticipating message), during (e.g., making inferences based on text and prior knowledge), and after (e.g., paraphrasing and summarizing) viewing, listening, and reading. |
| **CR8.3** Use pragmatic (e.g., intended audience and tone), textual (e.g., how author organized text to achieve unity and coherence), syntactic (e.g., variety of sentence structures), semantic/lexical/morphological (e.g., imagery), graphophonic (e.g., stress, pitch, and juncture of a word), and other cues (e.g., layout and accompanying graphics) to construct and to confirm meaning. |
| **CR8.4** View critically and demonstrate comprehension of a variety of visual and multimedia texts including videos, television broadcasts, informational presentations, dramatic presentations, websites, and news programs to locate and interpret key messages and details, to develop conclusions, opinions, and understanding, and to evaluate the effectiveness of the text. |
| **CR8.5** Listen critically to understand, gather information, follow directions, form an opinion, and analyze oral presentations for diverse opinions, presenter’s point of view, values, and biases, stereotypes, or prejudices. |
| **CR8.6** Read and demonstrate comprehension and interpretation of grade-appropriate texts including traditional and contemporary prose fiction, poetry, and plays from First Nations, Métis, and other cultures to evaluate the purpose, message, point of view, craft, values, and biases, stereotypes, or prejudices. |
| **CR8.7** Read independently and demonstrate comprehension of a variety of information texts including understanding the main ideas and supporting evidence, explaining connections between new ideas and information and previous thoughts, and recognizing any biases or false reasoning. |
| **CR8.8** Read grade 8 appropriate texts to increase fluency (140-180 wcpm orally; 180-230 silently) and expression. |

**Compose and Create (CC). Students will extend their abilities to speak, write, and use other forms of representation to explore and present thoughts, feelings, and experiences in a variety of forms for a variety of purposes and audiences.**

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| **CC8.1** Create various visual, oral, written, and multimedia (including digital) texts that explore identity (e.g., Telling One’s Life Story), social responsibility (e.g., Examining the Influence of Popular Culture), and efficacy (e.g., Creating Turning Points). |
| **CC8.2** Create and present a group inquiry project related to a topic, theme, or issue studied in English language arts. |
| **CC8.3** Select and use the appropriate strategies to communicate meaning before (e.g., plan, organize, and sequence ideas to fit purpose, point of view, and format), during (e.g., use and maintain appropriate point of view for audience and purpose), and after (e.g., revise final drafts and presentations to ensure that the format and patterns within that format contribute to the effectiveness of the composition) speaking, writing, and other representing activities. |
| **CC8.4** Use pragmatic (e.g., use appropriate language register), textual (e.g., use artistic devices such as figurative language), syntactical (e.g., combine sentences to form compound and complex sentences for variety, interest, and effect), semantic/lexical/morphological (e.g., use words to capture a particular aspect of meaning), graphophonic (e.g., correctly pronounce words with proper emphasis), and other cues (e.g, arrange and balance words and visuals as well as fonts) to construct and to communicate meaning. |
| **CC8.5** Create and present a variety of visual and multimedia presentations including an illustrated report, a role play that ends with a tableau, a dramatization, presentation software, a newscast with adequate detail, clarity, and organization to explain (e.g., an important concept), to persuade (e.g., an opinion on an issue, a mini-debate), and to entertain (e.g., a humourous incident). |
| **CC8.6** Use oral language to interact purposefully, confidently, and respectfully in a variety of situations including one-to-one, small group, and large group discussions (expressing feelings and viewpoints and contributing to group harmony). |
| **CC8.7** Use oral language to effectively express information and ideas of complexity in formal and informal situations (e.g., to debate a point, to participate in a meeting, to give a dramatic reading of a poem or play excerpt). |
| **CC8.8** Write to describe a landscape scene; to narrate a personal story or anecdote and an historical narrative; to explain and inform in a presentation of findings, a biography, a documented research report, and a résumé and covering letter; and to persuade in a mini-debate and a review. |
| **CC8.9** Experiment with a variety of text forms (e.g., Reader’s Theatre, role play, humourous instructions, an electronic presentation, a dramatization, a mini-debate) and techniques (e.g., imagery, music, graphics, and statistics in a multimedia presentation). |

**Assess and Reflect on Language Abilities (AR). Students will extend their abilities to assess and reflect on their own language skills, discuss the skills of effective viewers, representers, listeners, speakers, readers, and writers, and set goals for future improvement.**

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| **AR8.1** Use information gathered in self-assessment and teacher’s assessment to develop and work on goals for improving viewing, listening, reading, representing, speaking, and writing. |
| **AR8.2** Appraise own and others’ work for clarity, correctness, and variety. |

**Suggested Resources for the Unit**

Benson, S. (1940). *Stories of the Gods and Heroes*. New York: The Dial Press.

Bingham, J. (2008). *The World of Mythology: Classical Myth*. Armok, NY: Sharpe Focus, 2008.

Bruchac, J. (1985). *Iroquois Stories: Heroes and Heroines, Monsters and Magic*.

Bloomfield, L. (1993). *Sacred Stories of the Sweet Grass Cree*. …Fifth House Publishers.

Connoly, P. (2007). *The Ancient Greece of Odysseus*. Oxford: Oxford University Press.

Colum, P. (2004). *The Children’s Homer: The Adventures of Odysseus and the Tale of Troy*. New York: Aladdin Paperbacks.

Filmwest Associations. (2002). *Stories from the Seventh Fire: The Four Seasons (Traditional Legend for Each Season)*. Kelowna, BC: Filmwest Associates.

Friesen, J. W. & Friesen, V. L. (2004). *More Legends of the Elders*. Calgary, AB: Detselig Enterprises Ltd.

Friesen, J. W. & Friesen, V. L. (2004). *Still More Legends of the Elders*. Calgary, AB: Detselig Enterprises Ltd.

McNeese, T., ed. (1998/1999). *Myths of Native America*. New York: Four Walls Eight Windows.

Mueser, A. M. (1990). *Myths and Legends*. New York: Scholastic, Inc.

Schomp, V. (2008). *Myths of the World: The Native Americans*. New York: Marshall Cavendish.

Schomp. V. (2008). *Myths of the World: The Ancient Greeks.* New York: Marshall Cavendish.

Squire J. R. & Squire, B. L. eds. (1967). *Greek Myths and Legends*, Toronto, ON: Collier-Macmillan.

**Language Resources**

Dictionary

*Language & Writing 8* (Nelson Thomson Learning)

*Resource Lines 7/8* (Pearson Education Canada)

*Cree: Words* (2001) (Canadian Plains Research Centre, University of Regina, Regina, Saskatchewan)

**References**

Ballinger, F.& Vizenor, G. (Winter 1985). Sacred Reversals: Trickster in Gerald Vizenor’s ‘Earthdivers: Tribal Narratives on Mixed Descent’”, *American Indian Quarterly*, (9), pp. 55-59.

Cuthand, S. (2002). *Stories from the Seventh Fire: The Four Seasons (Traditional Legend for Each Season)*. Kelowna, BC: Filmwest Associates.

Friesen, V. L. & Friesen, J. W. (2005). *Legends of the Elders for Teachers, Homeschoolers, and Parents*. Calgary, AB: Detselig Enterprises Ltd.

*Treaty Essential Learnings: We Are All Treaty People* (2007) (Office of the Treaty Commissioner).

Zimmerman, L. J. (2003). *American Indians: The First Nations*. London, England: Duncan Baird Publishers.

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| **Outcomes** | **Learning Activities** | **Assessment and Evaluation** |
| CR 8.5  CR 8.5  CC 8.6  CR 8.1  CR 8.5  CR 8.5  CR 8.6  CR 8.2  CR 8.3  CR 8.5  CR 8.6  CR 8.2  CR 8.3  CR 8.3  CR 8.5  CR 8.6  C 8.2  CR 8.3  CC 8.8  CR 8.6  CR 8.2  CC 8.3  CC 8.5  CC 8.3  CC 8.8  CC 8.3  CC 8.4  CR 8.6  CR 8.2  CR 8.3  CR 8.6  CR 8.2  CR 8.3  CR 8.6  CR 8.2  CR 8.3  CR 8.3  CR 8.5  CR 8.6  CR 8.2  CR 8.3  CR 8.4  CR 8.2  CR 8.3  CR 8.3  CR 8.5  CR 8.6  CR 8.2  CR 8.3  CC 8.5  CR 8.5  CR 8.6  CR 8.2  CR 8.3  CR8.3  CR 8.6  CR 8.2  CR 8.3  CR 8.6  CR 8.2  CR 8.3  CC 8.8  CC 8.3  CC 8.4  CR 8.6  CR 8.2  CR 8.3  CR 8.5  CR 8.6  CR 8.2  CR 8.3  CR 8.6  CR 8.2  CR 8.3  CC 8.5  CC 8.9  CC 8.5  CC 8.6  CC 8.6  AR 8.1  AR 8.2  CC 8.1  CC 8.2 | **Introduction**  Long ago, before people invented writing, stories about important beliefs, deities, heroes, and experiences were told and retold. The best of these were passed by word-of-mouth from one generation to the next to form an important part of our heritage. Some early stories were told in the form of poems, others in the form of songs, and others in the form of what we now call tales or narratives.  Traditional narratives tell us a great deal about life, the environment, human nature, and the human condition. They force use to examine our relationships with others, our virtues, and our failings. At the end of the day, most of these stories have serious moral themes that cause us to think deeply about ourselves and our values.  “It is believed that storytelling is both a gift from the Creator and an art that requires a great amount of skill and technique to hold the audience spellbound. The storytellers must possess a gift for memory, creativity, humour, and drama. The role of the storyteller is also as a historian or keeper of knowledge who educates the audience about life, the past, and provides insights into minds and spirits to facilitate a better understanding of who we are.” (Stan Cuthand, Cree Elder, *Stories from the Seventh Fire: The Four Seasons*, 2002, p. 1).  **Questions for Deeper Understanding:**   * What makes a “great” or important story? * What do narratives teach us? * What lessons can we learn about our selves and others through these stories? * What lessons can we learn about human nature? * How can stories from other places and times teach us about our environment? * What lessons can we learn about the meaning of life?   As you work through this unit, keep a running record of the following elements of each narrative.  1. Title of Narrative:  2. Main Characters (deities, monsters, tricksters, or mortals):  3. Personality of Main Characters (from clues in the narrative):  4. Distinguishing Features of the Main Characters:  5. Natural Phenomena (that may be explained) or purpose of the narrative:  6. The Lesson or Moral of the Narrative:  **Creation and the Origins of Humankind**  Many cultures around the world produced their own stories to explain the beginnings or creation of the earth. These creation stories often form a basis for the religious and spiritual beliefs of a cultural group.  **First Nations and Métis Creation Narratives**  For Native North Americans “what inspires and unites … is a view of the world as place for sacred mystery. The native relationship with the world is rooted in a profound respect for the land, its features, and its life-forms. Mother Earth provides and Father Sky provides, but they also challenge. Humans are not above creation, but a part of it, and people must forge a respectful, balanced relationship with the world around them. The real soul of Native North Americans lies in these concepts …” (Zimmerman, 2003, p. 75).  Traditional stories reflect the First Nations and Métis people’s environments and world views. As in the past, today they transmit knowledge, inspire, and unite people. First Nations’ stories often invite the listener to take time to think about the meaning of, or lesson in, the story.  **Note:** Some narratives are sacred and restricted to the celebration of a very special event such as the Sundance. Other narratives [are] told only during specific seasons. Sacred narratives should be “related only by a recognized Elder or other approved individual and their telling is considered a form of worship” (Friesen and Friesen, *Legends of the Elders for Teachers, Homeschoolers, and Parents*, 2005, p. 15).  **Everyday Links to the Sacred**  “Whereas the Judeo-Christian tradition has a creator God who makes human beings in his/her own image and gives them dominion over the Earth, most Native North American origin stories give people no more power than the other parts of creation, whether animate or inanimate. People are the Earth’s partners and know it intimately as the sources from which they sprang. The lands on which Indians live reflect the creation, and there is a rich body of stories that detail how things came to be” (Zimmerman, 2003, p. 40).  **Suggested Resources:** “The Woman Who Fell from the Sky” (V. Schomp. *Myths of the World: The Native Americans*, 2008, pp. 37-39), “The Creation” (J. Bruchac, *Iroquois Stories: Heroes and Heroines, Monsters and Magic*, 1985, pp. 15-17), “The Birth of Wishketchahk and the Origin of Mankind” (L. Bloomfield, *Sacred Stories of the Sweet Grass Cree*,” 1993, pp. 14-20), or similar First Nations’ narratives about creation and the origins of humankind.  Before:First Nations cultures have narratives about the creation of the world and the first humans. These narratives differ according to the peoples’ traditional way of life and their environment. What does this version of creation tell us?  During: Note the main characters involved and the storytellers’ way of presenting the narrative. How does this storyteller present the narrative?  After:When does each story take place? Where does the action begin? How is this world like our world today? Who and what might live there? How does the earth form? How do the first plants come to be? What is significant about how these things happen? What characters go out of their way to help another? What does this story say about the relationships between the characters? How did the storyteller incorporate what they did know about the world into an explanation of the world’s beginning?  The **Saulteaux** taught that the Creator created “seven levels of life so that there is a balance in life. The Creator is present in all the levels and people are taught to revere all living things because they are intertwined and make up life and one whole existence. The seven levels are (1) the fish kingdom comprising all water life; (2) the plant kingdom – all life being dependent on plants; (3) the four-legged and two-legged creatures; (4) the crawling creatures; (5) the insect world; (6) the bird kingdom; and (7) human beings” (Elder Danny Musqua) (*Treaty Essential Learnings*, 2007, p. 27).  **Mother Earth**  “The earth is my mother and on her bosom I will repose” (Chief Tecumseh, 1810). Mother Earth provides everything to sustain life and “everything within the landscape reminds the people of her and their identity reflects her features. Mother Earth is both the everyday and the sacred; she is to be both cherished and respected.” (Zimmerman, 2003, p. 25).  **Father Sky**  The sky is important to First Nations peoples. It not only gives life-giving rains, thunder, the winds, and snow but also provides many messages. The risings of stars and shifting of patterns indicate the transition of the seasons. The changes in clouds and colour indicate weather changes (Zimmerman, 2003, p. 34). Some First Nations refer to the sky as “Father Sky”.  First Nations often “revere the sun and moon by incorporating them into different aspects of culture, from housing – the roundness of a tipi simulate the sacred circle of the cosmos – to ritual objects such as the … drum …”(Zimmerman, 2003, p. 38).  First Nations narratives were oral narratives. The audience is expected to listen carefully and thoughtfully to the storyteller. **Listen** to one or more of the following narratives. Consider what they are teaching us about nature and the weather.  **Suggested Resources:** “Origin of the Medicine Pipe” (the powers of thunder) (Blackfoot) (T. McNeese, *Myths of Native America*, 1999, pp. 146-149), Water Spirit (Iroquois) (the sound of Niagara Falls was seen as the voice of the thunder being), or a similar narrative about weather, gods of the sky, or gods of the land.  Before: When we are first introduced to Raven, he appears to be a very powerful frightening being. How and why does he change?  During: Who does Thunder fear and cannot kill?  After: What understanding do Thunder and the man come to at the end? What does the medicine pipe represent to the Blackfoot people?  **Language Study: Words**  The Cree people of Turtle Island have lived in Canada for hundreds of thousands of years. They lived their lives within an environment that respected Mother Earth and acknowledged her abundance. The Cree word is okâwîmâwaskiy meaning okâwîmâw (mother) and askiy (land, earth, or world). The Cree believe that Okâwînâwaskiy provides everything people need for their well-being; and they thank Mother Earth daily through prayer and ceremonies using the language that kisê manitôw (the Great Spirit) gave them. The language is seen as a gift from the Creator (kisê manitôw) but its lexicon or words come from okâwîmâwaskiy (based on the work of Arok Wolvengrey, 2001).  Because land is sacred, the language is also sacred; and the land and language work in unison to create a deep relationship between the speaker and the environment. Using a resource such as *Cree: Words* (Canadian Plains Research Centre, University of Regina, Regina, Saskatchewan, 2001), explore the nature of this sacred relationship through First Nations’ words related to Mother Earth, sky, land, water, and the Creator. Explore the structure of the words and how they are similar to compounding in English.  **Greek Creation Narratives**  Long ago, ancient Greece was not known as Greece to the people who lived there but as Hellas. The early Greeks’ view of the world was based on what they knew of the Mediterranean Sea and the surrounding lands. They thought that the centre of the world was Delphi. To the far west of the world lay the Straits of Gibraltar and to the far east lay India. The north was the cold lands of the Hyperboreans, and to the south, the land of Libya. They believed that all these lands were surrounded by an encircling sea, which they called Oceanus.  The Greeks believed that at the beginning of time, there was nothing but the yawning void of Chaos. But from Chaos came Gaia, the Earth; Tartarus, the place before the Earth; and Eros, the god of life. Next came Night, Day, and Erebus, the dark light of Tartarus. Gaia gave birth to Uranus, the sky, and to the mountains and the sea. She married Uranus, and their children were the Hundred-handers, the Cyclops, and the mighty Titans.  Read one or more of the following narratives. How are they similar to and how are they different from the First Nations’ narratives?  **Suggested Resources:** “In the Beginning” (Virginia Schomp in *Myths of the World: The Ancient Greeks*, 2008, pp. 32-33), or “The Beginning of the World” (retold by Sally Benson in *Stories of the Gods and Heroes*, 1940, pp. 15-28) or another narrative of Greek creation.  Before: Like all civilizations, the Greeks had a set of narratives to explain how the world began. These ancient stories tell how the earth was formed and how the “gods” were born. In the beginning there was Chaos (which meant not confusion but, to the Greeks, a gaping hole, a void, a nothingness). In the middle of this void of Chaos was Gaea, Mother Earth. Chaos gave birth to the Night and Erebus, which, in turn, begot Hemera (Day) and Ether (Air). Mother Earth, or Gaea gave birth to Uranus (the sky and the stars). When Gaea mated with Uranus, the Titans emerged. The Titans created humans beings and were the parents of the gods of Olympus.  During: As you listen, create a genealogy chart that begins with Chaos and shows the relationships of the main characters.  After: Retell the creation of the Greek world.  **The Gods of Olympia**  The Greeks also had stories that told how the gods were born. These narratives follow the rise of the god Zeus and his battles for power, and describe how humans first came to be.  The twelve major gods and goddesses of Greece lived in an enormous palace above the clouds on the highest mountain in Greece, Mount Olympus.  Each god was a unique individual.  **Suggested Resources:** “The Twelve Olympians,” (A. M. Mueser, *Myths and Legends*, 1990, pp. 20-33), or another narrative about the Olympians.  Before: The people of ancient Greece believed in many gods and goddesses. They believed that they inhabited the heavens, the land, and the sea. These gods looked like humans and had many traits and feelings like humans. The Greek people believed that the gods watched over them, helped them, and rewarded or punished them. The Greeks thought that pleasant weather or sea storms were caused by the gods.  During: As you read about each of the 12 Greek gods note what their personality is like and what role they played in Greek world.  After: What were the strengths and weaknesses of each of the particular god or goddesses? What role did he or she play in the ancient world? Of the various gods and goddess on Mount Olympus, which would you most like to meet? Which do you think you would like best? Which would you like least? Explain and gives reasons for your answers.  **Representing:** Create a representation displaying the 12 major Greek gods.  **Word Study:** How many English words are derived from the following names: Cronus, Olympus, and Titan?  **Writing:**  You are a Greek god or goddess who has just created the perfect landscape. Describe this place to someone who has never been there. (Note: This prompt could be scaffolded with calendar pictures or photos from a print resource.)  When you describe a place, you want to take your reader on a tour using details and words that help your reader paint a picture of the place in his or her mind. Sensory details help the reader see, feel, smell, taste, and hear what is being described.   * What do you see when you look around the place (colours, shapes, sizes, objects)? * What sounds do you hear? * What smells do you notice? * What textures can you touch? * What tastes or feelings come to mind?   Organize your details using spatial order – describe if you will go from top to bottom or from left to right or farthest to nearest.  Write a clear beginning, middle, and ending. In your beginning paragraph catch the readers interest and focus the topic. What is the overall scene? In your middle paragraph use sensory details to help the reader imagine how the place looks, feels, sounds, and smells. You might describe three or four key features in the scene. In your ending paragraph use interesting details that will keep this place in your reader’s memory (e.g., gives the reader something to think about) and give an overall impression of the place. Check for completeness to ensure that you have included enough details so that the reader can imagine the place in his or her mind. Proofread.  **Zeus’ Children**  The great god Zeus had many remarkable children and each became known for their special talents.  **Suggested Resources:** A narrative of one or more of the children of Zeus such as **Poseidon** (Greek god of the sea), **Athena** (Greek goddess of wisdom and battle), **Aphrodite** (Greek goddess of love and beauty), or **Apollo** (Greek god of sunlight, music, poetry, medicine).  Before: As you read this narrative, note what the god’s special area(s) of interest and talent(s) were. Think about their character traits.  During: What traits are those of a “god” or deity and what traits are those of a human being?  After: A character in the narrative that you have just read has faults that sometimes cause his or her downfall. What were those faults? How did the faults cause their downfall? Did the character in this narrative remind you of people you know? How? Why? Was his or her personality made up of good traits, bad traits or a combination of both?  **Greek Origins of Humankind**  In ancient Greek narratives, human beings were said to have been created in the image of the gods, although the stories do not agree as to whether it was Zeus himself or a Titan named Prometheus who actually created them. Of all mortal creatures, human beings were thought to stand upright so that they could gaze up at the heavens while most animals gazed down at the earth.  **Suggested Resources:** A narrative about **Prometheus** (a Titan who gave people fire) (e.g., “Prometheus the Fire Giver,” retold by V. Schomp in *Myths of the World: The Ancient Greeks*, 2008, pp. 41-44 or “Prometheus,” retold by R. L. Green, *Greek Myths and Legends*, J. R. Squire and B. L. Squire, eds., Macmillan, 1967, pp. 22-31.)  Before: Most narratives say that it was Prometheus who moulded shapes out of earth in an imitation of the appearance of the gods. Athena breathed life into the shapes while a brother of Prometheus made other shapes that became the animals and beasts.  During: Zeus was not pleased but he did not immediately attempt to destroy humans. Zeus orders the new humans to worship him with sacrifices.  After: How did the gift of fire change humans’ lives? The gift of the “fire of the immortals” was more than a gift of light and heat. The fire stolen by Prometheus represented the ability to reason. What is the “light of reason”? What is an “enlightened” person? State Prometheus’s traits and explain why you would use these terms to describe him. What other words would describe him? Suppose Prometheus had taught humans how to make rain? How might he have done this? How would humans have been affected? Would Zeus have been angry?  After Zeus had punished Prometheus, he decided to teach human beings a lesson. He created a girl named Pandora to help him with his plan.  **Suggested Resources:** A narrative about **Pandora** (e.g., “Pandora’s Box,” retold by V. Schomp in *Myths of the World: The Ancient Greeks*, 2008, pp. 44-45, or “Pandora’s Box”, retold by Jane Bingham in *The World of Mythology: Classical Myth*, Sharpe Focus, 2008, p. 25).  Before: To punish humans for all the crimes of Prometheus, Zeus ordered that the gods make an equal creature to both delight and torment them. They made Pandora (whose name means “the gift of all the gods”), the first woman. Zeus put her among men, with a jar that she had instructions not to open.  During: How does curiosity get the better of Pandora?  After: Pandora opened the jar, and out poured all the illness and griefs of the world. What are the griefs of the world? What remained inside the box? What lesson does this narrative teach? How is this story similar to the story of Eve in *The Bible?* How was Pandora’s curiosity similar to your own (e.g., sneaking a peek?  **Language Study: The Greek Alphabet**  While modern Greek is different from ancient Greek in many ways, it still uses the same basic alphabet. The Greek alphabet looks similar to the Latin ABCs we use today. Our alphabet, which is based on the Roman one, uses many ancient Greek letters but sometimes different sounds (e.g., p [rho] actually sounds like our r). The Greek letters all have names and capital and lowercase forms. The following chart shows the capital and lowercase Greek letters, followed by their names and the equivalent letter in English.  Αα [alpha] a  Вβ [beta] b  Гү [gamma] g  Δδ [delta] d  Еε [epsilon] e  Ζζ [zeta] z  Нη [eta] e, h  Θθ [theta] th  Ιι [iota] i  Κκ [kappa] k  Λλ [lambda] l  Μμ [mu] m  Νν [nu] n  Μξ [xi] x  Οο [omicron] o  Ππ [pi] p  Ρρ [rho] r  Σσς [sigma] s  Ττ [tau] t  Υυ [upsilon] u, y  Φφ [phi] ph  Χχ [chi] ch  Ψψ [psi] ps  Ωω [omega] aw  How are the Greek letters similar and different from the modern English alphabet? How is this similar or different from the alphabet or syllabics used in a First Nation’s language (e.g., Cree)?  **Heroes, Tricksters, and Monsters**  Heroes are humans who are noted or admired for their daring actions, fantastic strengths, talents, outstanding achievements, or courage. They often display superhuman qualities and we are moved to try to emulate or admire them.  Tricksters are often mischievous, crafty, cunning, funny, and devious. They, however, teach humans valuable lessons. Tricksters can be a god, goddess, spirit, man, woman, or animal who plays tricks or otherwise disobeys normal rules. Explain why. Not to be confused with the European “tricksters”, many tricksters in First Nations narratives play tricks on others and sometimes on themselves. Why?  Note: First Nations tricksters go by many names. The plains Cree call him Wisakedjak, the Blackfoot call him Napi, the Ojibway call him Nanabush, the Sioux call him Iktomni, and others call him Coyote or Raven. In Greek narratives the trickster is often a cultural hero. Prometheus stole fir from the gods to give to humans. While being a trickster, he was also seen as a hero.  Monsters are imaginary or legendary creatures that combine parts from various animal and human forms. They often provide a challenge for the heroes of traditional narratives. In First Nations narratives, a hero such as Glooscap (an Eastern Aboriginal group) must deal with a water monster. In the Greek narratives, monsters are often depicted as enemies of the gods and a challenge for humans. The hero Heracles has to fight numerous monsters in his 12 labours.  **First Nations Heroes, Tricksters, and Monsters**  First Nations **heroes** come in many forms and include often extraordinary activities of otherwise normal people. A hero might have been involved in the creation of human beings, have played a part in bringing new technology or beliefs to a group, or in saving the people from catastrophes (Zimmerman, 2003, p. 75). The actions of cultural heroes can change the course of a group’s history (e.g., White Buffalo Calf Woman brought the Lakota an important gift at a time when the people were hungry).  **Suggested Resources:** “Glooscap Slays the Water Monster” (an Algonquin Hero Tale) (Myths of the World: The Native Americans, Virginia Schomp, Marschall Cavendish, 2008, pp. 63-66), “The Three Tests” (Sioux) (*Myths of Native America*, ed. T. McNeese, New York, NY: Four Walls Eight Windows, 1999, pp. 139-142), or “The Madness of Bald Eagle” (Sioux) (*Myths of Native America*, ed. T. McNeese, New York, NY: Four Walls Eight Windows, 1999, pp. 136-139) or “The Snake Ogre” (Sioux) (*Myths of Native America*, ed. T. McNeese, New York, NY: Four Walls Eight Windows, 1999, pp. 142-144), or a similar narrative focusing on a First Nations hero.  Before: A number of First Nations narratives tell the adventures of heroes who have powers that allow them to defeat dangerous foes, change shape, and transform other living things. Glooscap, for example, used his powers to slay giants, monsters, and evil magicians. He is also credited with teaching the Micmac to fish, hunt, weave, and tan hides.  During: What qualities does the storyteller admire in this hero?  After: What qualities of greatness did the Micmac expect their heroes to have? How did this hero show these qualities?  In First Nations’ narratives, “Trickster stories are especially important because they contain lessons about proper behaviour and respect“(Zimmerman, 2003, p. 75).  “Unlike heroes, **tricksters** tend to be unpredictable, selfish, and rascally, and they always have some exaggerated human characteristics. A trickster’s reckless behaviour brings change, but he usually has a humorous side. The trickster dupes others, but is always duped himself in the end. He has few morals or values and no control over his desires. Almost any animal can be a trickster” (Zimmerman, 2003, p. 76).  **Note:** First Nations’ tricksters should not be confused with the Euro-American fictional picaroon (rogue, thief, or scoundrel). One of the most important distinctions is that “we can see in the Native American trickster an openness to life’s multiplicity and paradoxes largely missing in the modern Euro-American moral tradition” (Ballinger and Vizenor, 1985, p. 55-59). Frequently the Trickster figure exhibits gender and form variability, changing gender roles. Such figures appear in First Nations narratives, where some believe they have a two-spirited nature.  **Suggested Resources: Wishketchahk/Wesakechak:** “The First Spring Flood,” (*Stories from the Seventh Fire: The Four Seasons (Spring)*, 2002), “Why the Rabbit Turns White”, (*Stories from the Seventh Fire: The Four Seasons (Spring)*, 2002), **“**Wishketchahk, the Partridges, and the Stone,” or “Wisahketchahk Visits the Partridges,” ” Wishketchahk Preaches to the Wolves,” or “Wishaketchahk Stabs a Buffalo and Both His Arms” (L. Bloomfield, *Sacred Stories of the Sweet Grace Cree*,” 1993, pp. 23-27, 28-29, 31-32, 33-34) or **Coyote:** “Coyote and Crow” (Friesen and Friesen, *Still More Legends of the Elders*, 2004, pp. 11-12), “Coyote and Little Snake” (Friesen and Friesen, *Still More Legends of the Elders*, 2004, pp. 21-22), “Coyote and the Stars,” (Friesen and Friesen, *More Legends of the Elders*, 2004, p. 15, -17), or **Raven:** “Legend of the First Thanksgiving - A Wolf Tale” (with Raven) (*Stories from the Seventh Fire: The Four Seasons (Autumn)*, 2002), or similar narratives involving a trickster.  Before: Wesakechak is a famous Cree hero or trickster who has many powers such as the ability to change and be anything he wants and the ability to speak the language of the animals and plants. Wesakechak stories always have a moral. They are often connected and called story cycles because of their connectedness. Each story usually begins with Wesakechak walking and feeling hungry. He is too lazy to get food for himself, so he will try to trick other animals into giving him their food, or into becoming his food. Tricks are often played on Wesakechak himself.  During: As you view the DVD, note what time of year it is when the story begins, the message the birch leaves give Wesakechak, why Machias is so jealous of Wesakechak, who helps Wesakechak and why, and what happens to Wesakechak’s special powers.  After: What lesson do we learn from Wesakechak’s actions? Why is humour an important part of Wesakechak stories.  **Language Study: The Cree Syllabic System**  In the beginning, First Nations languages were oral; but other ways of communicating emerged, including sign language, mnemonics, petroglyphs and petrographs, hide paintings, and, by the eighteenth century, a syllabic system. The syllabic system is based on Cree’s seventeen letter-sound system which consists of ten consonants and seven vowels and helps one pronounce Cree words.  “The syllabics or cahkipêhikana, also known by the common, first-learned symbol sequence ▲▼◄► or pêpipopa. This system is primarily a syllabary in which a single symbol represents a syllable or sequence of consonant plus vowel (e.g., ▼=pe, ▲=pi, etc.)”(Wolvengrey, 2001, p. xx). Each of the four main symbols point to the four cardinal directions representing the medicine wheel. Each symbol represents a powerful spirit and a relationship that is considered sacred.  **Greek Heroes, Tricksters, and Monsters**  Greek heroes usually had at least one immortal parent and the god usually played an active role in heroes’ lives. The gods could either aid or oppose the heroes’ quests. For the heroes of the Greek narratives, the most important goal was glory. They had to earn this through brave and noble deeds.  The Greek hero often encounters monsters, either real or in his or her imagination, and has to deal with them. Some of the most exciting ancient Greek narratives tell of the quests and adventures of demigods and heroes and their encounters with monsters.  **Note:** There were few Greek heroines. Women, however, often inspired a hero or helped him perform his deeds.  **Suggested Resources:** A narrative about **Perseus** (the hero promised himself to encounter the deadly Gorgons, three scaly dragon-sisters with wriggling snakes instead of hair) (e.g., “Perseus, the Avenger,” A. N. Mueser, *Myths and Legends*, Scholastic, 1990, pp. 106-108), or another narrative with a Greek hero or heroine.  Before: Perseus becomes a hero by killing Medusa, a monster with wriggling snakes instead of hair.  During: How did Perseus manage to kill Medusa?  After: Why did King Acrisius lock his daughter in the tower? In what way did his plan fail? Why did he send Danae and Perseus to sea in a chest? How did Perseus manage to kill Medusa? From whom did he obtain help? What might have happened if he had not taken the steps he did? When the prophecy of the oracle was fulfilled, do you think King Acrisius got what he deserved? Why, or why not? If Perseus or Danae had been able to determine how their story would end, what do you think would have happened? Why?  **Representing:** Create an illustration that depicts a Greek monster.  The story of the adventures of a hero is called a legend. Legendary heroes display qualities most admired by their people – bravery, duty, strength, fairness, courage. The stories tell about people who actually lived; but the telling and retelling of the feats and adventures have become so exaggerated that the heroes seem larger than life.  **Suggested Resources:** A narrative about **Hercules** (Greek Name) /Heracles (Roman name) (a hero who accomplished the twelve labours assigned by Eurystheus) (“The Labours of Hercules,” A. M. Mueser, *Myths and Legends*, Scholastic, 1990, p. 126-130), or another narrative with a Greek hero.  Before: Perhaps the strongest human in all of the Greek narratives was Hercules. Hercules performed twelve seemingly impossible labours. Why?  During: How does each of Hercules’ twelve labours atone for his sins?  After: In completing these feats, Hercules depended on strength, stamina, intellect, or assistance from others. How did he accomplish each task? What personal quality did Hercules rely on most? If he lived today, what occupations might he be likely to follow? Explain. What are some of our modern “monsters” that might be Hercules’ labours today?  **Word Study:** What does it mean to have Herculean strength?  **Suggested Resources:** Anarrative about **Jason** (the Greek prince who led the Argonauts on the quest for the Golden Fleece) (“Jason” by Rex Warner in A. M. Mueser, *Myths and Legends*, Scholastic, 1990, pp. 118-125), or another narrative with a Greek hero.  Before: What did Pelias ask Jason to do to prove his worthiness? Why did he do so? Why did Jason agree?  During: How does Jason overcome numerous obstacles and, in doing so, show heroism, strength, and favour of the gods?  After: What was unusual about the ship *Argo* and its crew? What hazards did Jason and his followers face on their voyage? How did they deal with each one? What did Jason have to accomplish to gain possession of the Golden Fleece? How did he manage to succeed?  **Suggested Resources:** A narrative about **Theseus** (the hero of Athens who killed the Minotaur) (“Theseus and the Minotaur,” retold by V. Schomp in *Myths of the World: The Ancient Greeks*, 2008, pp. 59-67 or “Theseus,” retold by A. M. Mueser in *Myths and Legends*, Scholastic, 1990, pp. 110-113), or another narrative with a Greek hero.  Before: Theseus was known for his compassion, intellect, and heroic deeds. The most famous accomplishment took place in Crete where he entered the Labyrinth in pursuit of the Minotaur. What is a labyrinth and what was the Minotaur?  During: How did Theseus defeat the Minotaur? What happened when Theseus returned to Athens after killing the Minotaur?  After: Why did Thesus choose to travel to Athens by the overland route rather than by sea? What does his decision reveal about this character? What was the code of justice Theseus followed in dealing with the bandits he found on his way to Athens? Do you agree with his choice of punishments? What qualities of greatness did the Greeks expect their heroes to have? Describe one event where one or more of these qualities is shown by a hero.  **Writing:** Write a narrative from the point of view of any of the so-called monsters that you encounter in this unit. Tell the story of what happened from the monster’s point of view. Cast the monster in a heroic light. The purpose of your narrative is to tell the story about what happened to you, the monster, through your eyes. Use a writing process to create your narrative.  **Planning**: Consider these questions:   * Who is involved in the experience? * Where and when did it happen? * What happened? * How did this experience make you feel? * How did this experience teach you an important lesson?   **Drafting**: Most narratives are organized in chronological order. They tell the beginning, the middle, and the end. Try to:   * Catch the reader’s attention and set the stage for the story. State the time and the place, introduce the main character and his/her problem, and start the story from the monster’s point of view (e.g., There I stood ,…). * Tell the reader what happened. Give enough detail for the reader to see and understand what is going on (i.e., the action or what is happening) and your thoughts and feeling (as the monster). Use dialogue when you can. Organize the story according to time (i.e., what happened first, second, third, and so on). Use transition words (e.g., before, immediately, later, next, soon, then, finally). * Bring the incident to an end and explain how the events affected, changed, or moved you. Decide how the story will end and explain the ending clearly.   **Revising (Editing and proofreading)**: After having written a first draft, review and revise your writing. When you are sure that you have said what you need to say and organized your ideas in the right order, proofread to make sure that you have clearly and correctly communicated your message. Add a strong title.  **Language Study: Words from the Narratives**  **Suggested Resources:** ”Words from the Myths,” by Issac Asimov, (A. M. Mueser, *Myths and Legends*, Scholastic, 1990, pp187-188).  Before: In this essay, Asimov shows us that the Greek narratives are an important and integral part of our language and culture. He notes that many of our scientific words have their roots in the Greek language and narratives.  During: Make a list of the different words Asimov uses to make his point and, after having read the essay, note their origins.  After: Asimov asserts that by understanding the narratives, we will understand ourselves and our language better. Do you agree with Isaac Asimov? Why or why not?  **Traditional Sagas and Epics**  **Greek Epics**  Epics are long stories, often told in verse, involving heroes and gods. Many of them are anonymous. They have been passed on orally and are grand in length and scope. They provide a portrait of the legends, beliefs, values, laws, arts, and ways of life of a people. Homer’s *Iliad* and *Odyssey* are two examples of epic poems and tell the tale of the return of the hero Odysseus from the Trojan War to his home in Ithaca.  **The Trojan War**  The epic struggle of the ancient Greek world was the Trojan war, a ten-year conflict between Greece and Troy.  **Suggested Resources:** “The Judgment of Paris,” and ”The Trojan Horse,” retold by V. Schomp in *Myths of the World: The Ancient Greeks*, 2008, pp. 79-86, “The Trojan War,” retold by A. M. Mueser in *Myths and Legends*, Scholastic, 1990, pp. 134-136, or “All Because of a Girl,” “Days of Death,” and “Days of Sorrow,” retold by P. Connoly, *The Ancient Greece of Odysseus*, Oxford, 2007, pp. 4-48, or similar tales of the Trojan war.  Before: The story of the Trojan War tells how three goddesses argued over which one was the most beautiful and how their argument led to the elopement of the Trojan prince Paris with Queen Helen of Sparta, Greece. The kings and warriors of Greece sailed to Troy to rescue Helen. A decade later that war, which was complicated by the involvement of various gods on each side, finally ended. Odysseus (Ulysses) used a wooden horse full of soldiers to enter and defeat Troy.  During: The Trojan War has been described as beginning with an apple and ending with a horse. Why?  After: How would you summarize the events which led to the beginning of the Trojan War? How did Priam and Hecuba attempt to avoid the disaster prophesied before the birth of Paris? How did their action lead to Paris’s involvement with Zeus and the goddesses? What did each of the three goddesses offer Paris? How did the bribe of each goddess reflect her interests and attributes? Zeus thought that Paris would be an honest judge. Why? Did his behaviour after the contest show he was a man of integrity? Explain. What is meant by the “judgement of Paris”?  What part did the gods play in bringing on the Trojan war and in prolonging the war? What is there about the Trojan War story that still makes it popular with people today?  **The Adventures of Odysseus**  Odysseus was a Greek hero of the Trojan War but the Fall of Troy did not end the hardships for Odysseus and his men. The Greek had insulted the gods and, as a result, their voyage home was filled with punishing perils and dangers. For ten years after the war, the gods buffeted him from land to land, delaying his return home to Ithaca and his family. During his travels, he and his men had many harrowing experiences.  **Suggested Resources:** “The Voyage of Odysseus” (A. M. Mueser, *Myths and Legends*, Scholastic, 1990, pp. 138-144), “The Great Adventure,” and “The Homecoming,” *The Ancient Greece of Odysseus*, (Peter Connolly, *The Ancient Greece of Odysseus, Oxford*, 2007, pp. 50-78) or similar narrative about Odysseus’ travels.  Note: If students wish to read a fuller account of the adventures of Odysseus and the tale of Troy, consider P. Colum’s *The Children’s Homer: The Adventures of Odysseus and the Tale of Troy*, Aladdin Paperbacks, 2004.  Before: After Troy fell, Odysseus and his men set sail for home. Getting home, however, was not easy. The gods who sided with the Trojans were angry that their side had lost and annoyed that Odysseus had conceived the plan that led directly to the defeat. They decided to make life miserable for Odysseus. The resulting journey took ten years and was filled with many experiences and dangers.  During: Map Odysseus’ journey.  After: What did Odysseus’ men do to anger the gods? What were the consequences? Do you think they deserved what they got? Why, or why not? What heroic qualities does Odysseus possess?  What temptations did Odysseus and his men meet on their long journey? How did they handle them? What were the consequences of what they did?  What does Odysseus’ story show us about courage, loyalty, cunning, patience, and wisdom?  What sort of person was Penelope? Do you think she and Odysseus had a good marriage? Why, or why not?  **Writing:**  Put yourself in Odysseus shoes and write a diary of his travels.  OR  **Representing:** Draw a tapestry depicting a scene from Odysseus’ travels.  **Conclusion**  What lessons do you think we learn from these traditional narratives? Do you think that the ancient peoples learned the same lessons from these stories? Explain your view with examples from the narratives.  **Speaking:** Traditional narratives began as stories told by one storyteller after another. Choose one story that you have studied in this unit. Prepare to tell the story in your own words. You may write short notes to remind yourself of the order of the event. Then present your narrative to a group. Speak loudly enough for everyone to hear. Speak with feeling to make the narrative come alive.  What facts did you learn about the early First Nations people and early Greeks from your study of this unit?  **Self-reflection on Learning and Goal Setting**  **Ask Yourself …**  Goal 1: What strategies did you apply while you viewed, listened, and read in this unit? Did you apply strategies that helped you become a better viewer, listener, and reader?  Goal 2: Have you represented, talked about, written about, and shared your ideas in a variety of ways in this unit? How? What strategies did you apply that helped you become a better representer, speaker, and writer?  Goal 3: What have you learned in this unit, and how can you use what you have learned in the future? What questions did you raise in this unit? How did you seek out the answers? What could you add to this unit that students in the future would find interesting?  Starting Points for **Efficacy**  **Hold a Storytelling Festival.** As a class, decide the stories you and each of your classmates could retell. Practice telling your story using elements of verbal (e.g., tone, pitch, volume, and pace) and nonverbal communication (e.g., facial expressions and gesture) effectively. Practice retelling your story with a partner, giving one another constructive feedback. After you have practiced your retelling, present your story to the class. In the meantime, begin planning when and where to hold your storytelling festival and who you will invite. Make the Storytelling Festival an annual invite (e.g., family, relatives, neighbours, friends). Consider the best order for the retellings and then prepare a program. You might also include an introduction to the program and some remarks about each of the storytellers and their narrative (e.g., subject, theme, place of origin), and a conclusion. If you like, you could also prepare a story bag (in which you put objects that you can find or make that represent important parts of the story).  **Invite the Elders.** Invite a recognized Elder or other approved individual to share a traditional narrative. Always follow protocol and be a respectful listener. How can you plan more forums for First Nations Storytelling?  **Create a Children’s Book or Comic.** Traditional narratives teach us important lessons about human nature and life. Think back to the traditional stories you have studied and/or read. What story would be appropriate for younger children if it were rewritten or presented in a comic book format. Write and illustrate the story or create a series of sketches. After you have written or sketched your story, refine and revise your ideas into finished text or drawings. Carefully write captions for the drawings.  Starting Points for **Inquiry**  **Saskatchewan Hall of Narratives.** What are the important stories/narratives that all Saskatchewan people should hear and read? Research the different traditional stories that are an important part of the heritage of a particular group of people in Saskatchewan. Collect these stories and put them into an anthology that you create or make audio recordings of their retelling. Justify why these stories should be included in the Hall of Narratives.  **First Nations Narrative Across Canada.** There are many First Nation peoples across our country. Select one group that interests you and research and prepare a report on their world view and traditional stories. How are they similar and how do they differ from the stories that you have studied in this unit? How are the Saskatchewan First Nations people’s stories similar? Different?  **Other Greek Gods and Goddesses.** Choose a particular god or goddess to focus on. Find descriptions of the god’s actions, physical appearance, and relationships to other gods. Look for pictures of the god. In what stories did he or she play a part? With what historic events was he or she involved? Prepare a report for your class, including pictures, descriptions, and stories.  **Traditional Narrative and Nature.** Choose an aspect of nature that is explained by a traditional narrative that you have studied, and conduct research to find a traditional narrative from another culture that explains this phenomenon. Compare the two narratives. What are the similarities? What are the differences? Share your findings with the class.  **The Olympic Games.** One of the Greeks’ most sacred sites was the city of Olympia. Around 776 B.C.E., the Greeks began to hold races at Olympia as part of a festival for Zeus. These contests developed into the Olympic games; and by the sixth century B.C.E., people from all over the Greek world were attending them. What were the events that the Greeks participated in and how did those early contests evolve into our modern Olympic Games?  **Greek Narrative Modernized in the Media.** Look through magazines and other forms of media for references to gods, heroes, or stories from Greek narratives. One example is Chronos, the Greek god of time, whose name is now a brand name used by a watch manufacturer. In what ways could characters and events from traditional narratives be used to sell products or promote ideas today? How could classical Greek names reflect modern products, services, and ideas? What products might be named after each of the following? Zeus, Poseidon, Athena, Aphrodite, Hermes, Persephone, Hades?  **Hero on a Quest.** Many popular movies and television shows involve heroes who embark on great quests. As a class, brainstorm some of these movies or shows. Then form groups of four or five and select a movie or show you would like to view and analyze as a group. What characteristics does each hero possess, and what motivates each one? Is the goal of the quest achieved, and if so what must be sacrificed? What traditional narrative would make a good television show or movie for today? Why? | Assessment and Evaluation rubrics are found in the curriculum guide for the Comprehend and Respond, Compose and Create, and Assess and Reflect goals.  The Comprehend and Respond rubrics focus on students’ understanding the ideas in a text, the text structures and features, the response and interpretation of the text, and the strategies employed before, during, and after.  The Compose and Create rubrics focus on the content, the organization and coherence, and the use of language conventions. The Assess and Reflect rubrics focus on the strategies used and their effectiveness.  Whether the teacher uses the holistic or the analytic rubrics provided, the rubrics should be shared with the students and explained and discussed before they are used. In addition, class, group, and individual student language profiles can be created. Sample forms are provided on-line.  Do students understand the meanings of words like culture, cultural group, religious and spiritual beliefs, creation?  Some students will have little prior knowledge. If background needs to be built, consider inviting an Elder to explain the sacredness of some traditional narratives.  Check students’ understanding of the form and elements of a narrative (e.g., setting, main characters, conflict or problems, main characters’ goal, the sequence of events, the resolution).  Have students complete the running record talked about at the beginning of the unit (page 5).  Review the important before, during, and after listening strategies. How many do students know and use on a regular basis?  What were the original listeners’ responsibilities when listening to important narratives such as this one? What are our responsibilities when listening to a traditional narrative?  How is Cree different from and similar to English?  How do Cree and English structure words? How is compounding similar and different in Cree and English?  Why are graphic organizers useful when we have to sort new ideas and information?  How could a graphic organizer sort and explain the early Greeks’ beliefs about how the world was structured?  What graphic organizer would be useful to compare and contrast the two groups of narratives?  How can a genealogy chart help us sort and explain relationships among individuals  How can a graphic organizer help us make notes about each of the 12 gods?  Can students relate the personalities to their personal experiences with people? Do they support their choices with reasons and examples to support those reasons?  Create the evaluation criteria for the representation with the students.  What reference tools can be used to expand the list?  Share the Compose and Create Rubric from the curriculum with the students. Discuss and add important descriptive elements to the rubric that would make their description vivid (including an interesting topic sentence, adequate detail, vivid adjectives and strong verbs, linking words that show clear relationships between sentences, a logical order that is easy to follow, and an interesting concluding sentence that completes the description.  What do students understand a character trait to be? How can a storyteller communicate character?  Do the students support their responses with logical and appropriate examples from the text? Can they draw a conclusion that gives an overall description of the character’s personality?  Ask students to read to find out how the early Greeks explained some things that humans believe are important.  Do students make connections to the narrative and what humans value? Are they able to imagine and speculate to create other possible scenarios that would explain natural and intellectual phenomena?  How is the Greek alphabet the same and how is it different from English?  What are the important features of an alphabet and how do they aid the communication of ideas?  What traits do students identify with heroes?  Can the students support their responses?  Are students able to connect the individuals in texts with individuals in the present day world?  What viewing strategies do students employ? Do the strategies chosen help students comprehend and respond to the text?  Review what lessons have been learned so far in this unit through the narratives viewed, heard, and read.  Are students considering the important ideas associated with communication systems? For example, what are the advantages of using a letter-sound-symbol system? Why might a syllabary be tied to the sacred?  Are students noticing the patterns found in the retelling of traditional narratives and are they comparing and contrasting the narratives and their characters?  Create with the students an evaluation rubric for the illustration. Consider the illustrations that have been viewed so far in this unit and how the Compose and Create rubric could be used.  Can students build a Definition Map (see Language Study in Supporting Materials associated with this curriculum)?  Do the students demonstrate a good recall of the narrative and the traits of the hero? Share the Student Learning Tactic Targets for Comprehend and Respond. How would they rate themselves?  How would the students rate their comprehension and response to this narrative using the Student Learning Tactic Targets for Comprehend and Respond found in the curriculum?  Share with the students the Student Learning Tactic targets for Compose and Create. How would they rate their composition? (The teacher can use the Compose and Create evaluation rubric to evaluate the composition.)  Have students use the Sample Word Knowledge Rating Chart (Integrated Language Study, supporting material). List the words that they will encounter in Asimov’s article.  Have students review their Word Knowledge Rating Chart. How has their reading for information improved their knowledge of words?  Are the students consistently using a range of strategies before, during, and after reading?  Do the students demonstrate a clear understanding of the event, ideas, and themes in the text?  Can the students explain how the ideas are organized and how the author has used particular techniques to achieve a particular effect?  Do the students support the personal and critical responses with analysis and evidence from the text?  Are the students consistently using a range of strategies before, during, and after reading?  Do the students demonstrate a clear understanding of the event, ideas, and themes in the text?  Can the students explain how the ideas are organized and how the author has used particular techniques to achieve a particular effect?  Do the students support the personal and critical responses with analysis and evidence from the text?  Review the criteria for an effective diary and tapestry.  Have students review their running record of the elements of each narrative. Can they support their conclusions?  Evaluate presentations considering storytelling criteria such as knowledge of story, effectiveness of introduction, inclusion and sequencing of events, effectiveness of conclusion, voice, volume, pace, and expression.  Share the Student Learning Tactic Targets for Assess and Reflect. Have students rate themselves and support their rating with examples from their work during the unit.  Establish with students criteria that will be used to evaluate the project that they select. |